

GRAND OPERA SEASON OPENS TO-MORROW NIGHT

THE WEEK OF OPERA.

Metropolitan Opera House.
MONDAY—"Samson et Dalila," Mme. Matzenauer; Messrs. Caruso and Amato.
WEDNESDAY—"Boris Godunov," Mme. Ober; Messrs. Didur and Althouse.
THURSDAY—"Goetterdaemmerung," Mmes. Kurt, Matzenauer and Heinrich (debut); Messrs. Ullrich, Weil and Braun.
FRIDAY—"La Boheme," Mmes. Alda and Casetti (debut); Messrs. Caruso and Scotti.
SATURDAY, 2 P. M.—"Die Rosenkavalier," Mmes. Ober, Hempel and Mason (debut); Messrs. Gortz and Weil.
SATURDAY, 8 P. M.—"Aida," Mmes. Rappold and Matzenauer; Messrs. Martinelli, Amato and Scott (debut).

FOR the man in the street, the woman in the salons, the gentleman in the club window or the chap in the omnibus the one mighty event of the musical year will come to-morrow night, when the Metropolitan Opera House will begin its season of "grand" opera. Every one rejoices in that once more the sound of the tenor will be heard in the land. When Mr. Gatti-Casazza, after a much troubled summer in Italy, seized Enrico Caruso by the arm and firmly led him toward the excellent staidly Dante Alighieri he heaved a profound sigh and paused at a telegraph office long enough to cable to Otto Kahn: "The success of the coming season is assured."

Those are not the exact words, but they convey the precise meaning of the astute impresario's message to the chairman of the executive committee. Caruso had not been mobilized. He had not volunteered to go to the snow clad slopes of the Alps. He had packed his trunks and by the side of his manager advanced firmly toward the Mediterranean, his back turned toward Austria and his priceless throat in prime condition. The success of the opera season was assured.

For singers may come and singers may go. What is more, they do. Some come from Italy, as Ida Casetti, who will be heard for the first time this season. Some come from Spain, like Maria Barrientos, who has long been heralded but who only now arrives. Some come from this capacious old town, as does Julia Heinrich, who is the daughter of the only Max Heinrich and who has been heard here in recitals.

Some go to Chicago and some to the firing column which wears the title of Boston. Some even go to pieces, but they do not admit it. However, it makes no difference to the operagoer. He walks right up to the captain's office, year after year, and puts down his money to buy something, "Sicht unsen," as the boys say, and when it is finally made known that the one great idol of the company—whenever that chance to be—coming back he smiles triumphantly and pats himself on the pocket, as who should say, "I am a prophet and the son of a prophet."

So Caruso is here. And he is going to impersonate Samson in the famous oratorio opera of Camille Saint-Saens. At first blush it is hard to conceive Caruso as a Samson. One recalls him in the halcyon days of "Julien" or in his lyric tenor, "Nemmeno and tu" believe that he might in those days have got vocal honey out of the carcass of a lion, but some one else would have had to prepare the lion for the operation. The great Gatti-Casazza solves many problems and he has solved this one. It will be perfectly easy to see Caruso as Samson, for you also see Matzenauer as Dalila. And all this is going to be bestowed upon us to-morrow evening.

Who recalls the early days of "Samson et Dalila" at the Metropolitan? Or in the oratorio field? The first performance of the opera anywhere was under Lieht at the Grand Ducal Theatre of Weimar in 1877. Walter Damrosch and the Oratorio Society, of which he was then the conductor, gave it in concert form at Carnegie Hall on March 26, 1892. Maurice Grau produced it at the Metropolitan Opera House on February 8, 1895. The cast was as follows:

Samson: Enrico Caruso.
Dalila: Mmes. Matzenauer, Caruso, Amato, Ober, Didur, Althouse, Heinrich, Ullrich, Weil, Braun, Casetti, Scotti, Rappold, Matzenauer, Martinelli, Amato, Scott (debut).
Chorus: The Metropolitan Opera House Chorus.

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Chorus: The Metropolitan Opera House Chorus.

Winifred Christie, pianist, Aeolian Hall, 8:15 P. M.

THURSDAY—Philharmonic Society, Carnegie Hall, 8:15 P. M.

Mary Jordan, contralto, Aeolian Hall, 8:30 P. M.

FRIDAY—Philharmonic Society, Carnegie Hall, 2:30 P. M.

Biltmore Morning Musicale, grand ballroom, Hotel Biltmore, 11 A. M.

Mme. Luella Chilson Ohrman, soprano, Aeolian Hall, 3 P. M.

David Hochstein, violinist, Aeolian Hall, 8:15 P. M.

SATURDAY—Young People's Symphony Concert, Carnegie Hall, 2:30 P. M.

Harold Bauer and Pablo Casals, Aeolian Hall, 3 P. M.

Vera Barstow, violinist, Aeolian Hall, 8:30 P. M.



MARIA BARIENTOS, NEW SOPRANO, METROPOLITAN OPERA HOUSE.

Beach, Skene Land, Marie Prentner, Chambrade and Lutz.

Elizabeth Hegedus, a Hungarian violinist, who will make her first American appearance in a recital given at Aeolian Hall on Tuesday evening. Her programme consists of eight Russian folk songs, five Russian folk songs, a collection of group of songs by English, Scotch and Finnish composers and a final group containing numbers by Moussarsky and other Russian writers.

Winifred Christie, a Scotch pianist.

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will give her first recital before an American audience at Aeolian Hall, on Wednesday afternoon. Her programme will include the Bach prelude and fugue in B flat minor, Brahms's sonata in F minor, Cesar Franck's prelude, chorale and fugue and a group of shorter pieces by Schmitt, Ravel and Debussy.

Mary Jordan, contralto, at her recital in Aeolian Hall on Thursday evening.

Continued on Seventh Page.

WOLFSHIN BUREAU Announces

AEOLIAN HALL TO-DAY AT 3.

EVAN WILLIAMS

Carnegie Hall, Tues. Aft., Nov. 16, at 3. Only Piano Recital This Season. FANNIE BLOOMFIELD ZEISLER

STEINWAY PIANO USED.

WITHERSPOON

Carnegie Hall, Sat. Aft., Nov. 27, at 2:30 SONG RECITAL. MME. MARCELLA SEMBRICH

BALDWIN PIANO USED.

AEOLIAN HALL, Fri. Eve., Nov. 20, at 8:15

EDITH RUBEL TRIO

SECOND BILTMORE

FRIDAY MORNING MUSICALE, HOTEL BILTMORE, 10 A. M.

LOUISE HOMER

ANNA FITZIU

MISCHA ELMAN

CLARENCE BIRD

Prices \$3. Boxes \$30. On sale to-morrow Monday morning at Biltmore Box Office. Management R. E. Johnston. Knaabe Piano.

METROPOLITAN OPERA

Opening Night, To-morrow, at 8. Samson et Dalila. Matzenauer, Caruso, Amato, Ober, Didur, Althouse, Heinrich, Ullrich, Weil, Braun, Casetti, Scotti, Rappold, Matzenauer, Martinelli, Amato, Scott (debut).

Sat. Aft. at 2. Die Rosenkavalier. Ober, Hempel, Mason (debut), Gortz, Weil, Althouse, Boeh and Bayer. Mr. Bodanzky will conduct.

Sat. Aft. at 8. Aida. Rappold, Matzenauer, Martinelli, Amato and Scott (debut).

Thanksgiving Day, Nov. 23, at 8. Parsifal. M. H. H. Hanson.

Harvard Piano Used.

AEOLIAN HALL, Tues. Eve., Nov. 20, at 8:15

FLONZALEY

Quartet.

80c to \$7. Management London Chilton.

AEOLIAN HALL, Tues. Eve., Nov. 20, at 8:15

A DELE MARGULIES TRIO

Subscriptions: Adele Margulies, Piano; Walter Damrosch, Conductor; Bessie Margulies, Violin.

Tickets at office, Room 120, Aeolian Bldg., and Box Office, Carnegie Hall.

AEOLIAN HALL, Mon. Aft., Nov. 22, at 8:15

PIANO WINIFRED CHRISTIE

Seats at Box Office, 50c to \$1.50. Boxes, \$12. Direction Musicians' Concert Management.

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